

THE STROKES ROOM ON FIRE

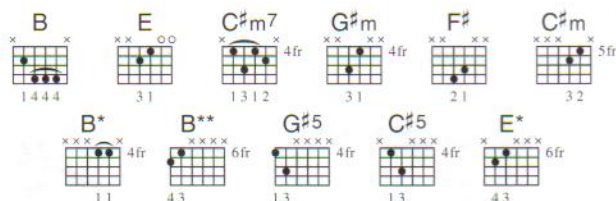
Guitar Tablature Vocal



WHAT EVER HAPPENED?

7

Words and Music by Julian Casablancas



♩ = 120
N.C.

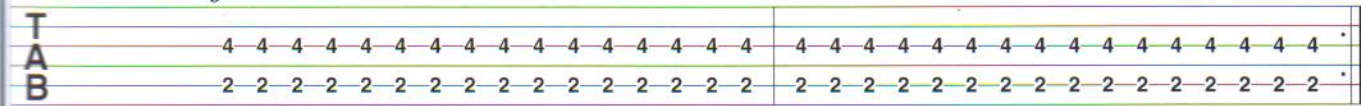
Intro:

Elec. Gtr. 2

Elec. Gtr. 1

mf w/light overdrive & P.M.

Gtr. 1 cont. in slashes



B

E

Cont. rhy. simile

1. I want to be for - got - ten, and I don't want to be re - mind -
2. I wan - na be be - side her, she wan - na be ad - mi -

C#m7

- ed. You say, "Please - don't make this hard - er." -
- red.

E

To Coda ⊕ Solo:

No I won't yet.

TAB

0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0

B^*

F#

Did they of - fend us and they

for count - down—— shows,

 B^*

G#m F# C#m B* G#m F#

whose cul - ture is this and does an - y - bo - dy know? — I wait and tell my - self,

TAB

4 4 4 3 3 3 3 3	5 5 5 4 4 4 4 4	4 4 4 3 3 3 3 3
6 6 6 4 4 4 4 4	6 6 6 4 4 4 4 4	6 6 6 4 4 4 4 4

C#m B* G#m F#

"Life ain't — chess." But no - one comes in and yes, you're a -

Gtr. 1 cont. in slashes

TAB

5 5 5 4 4 4 4 4	4 4 4 3 3 3 3 3	3 3 3 3 3 3 3 3
6 6 6 4 4 4 4 4	6 6 6 4 4 4 4 4	4 4 4 4 4 4 4 4

Middle 8: B** G#5 B** G#5 B** G#5 B** G#5

Gtr. 1 4fr

②

- lone. — You don't — miss — me, — I —

Gtr. 2

mf

TAB

6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
7 7 7 4 4 4 4 4	7 7 7 4 4 4 4 4	7 7 7 4 4 4 4 4	7 7 7 4 4 4 4 4

C#5 E* C#5 E* N.C.

Gtr. 1 9fr

②

know. —

TAB

6 6 6 6	6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
4 4 4 7	4 4 4 7	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6

Chorus:

 $G_m^\#$

F#

 $C_{\#m}$ B^* $G_m^\#$

F#

Gtrs. 1 & 2

Oh Ten - nes - see, what did you write?

I come to - geth - er in the

 f

**T
A
B**

 $C_m^\#$ B^* $G^\#m$

附

C#m

 R^*

mid - dle of the night. _____

Oh, that's an end - ing that I can't _____ write, 'cause

**T
A
B**

 $G_m^\#$

F#

D.C. al Coda
(with repeats)

I've _____ got _____ you

to

let

me down.

TAB

⊕ *Coda*

Gtr. 1

N.C.

4fr

Gtr. 2

**T
A
B**

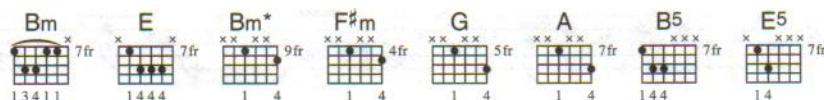
[illegible]

REPTILIA

11

Words and Music by Julian Casablancas

mute 2nd & 3rd strings



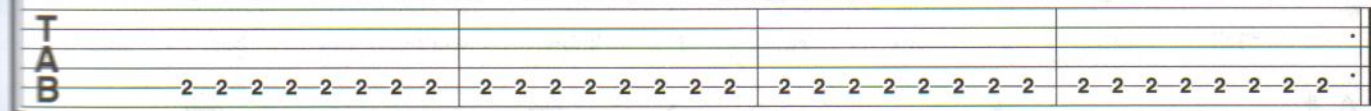
♩ = 160

Intro: N.C.



mf Bass arr. for Elec. Gtr.
Fig. 1

end Fig. 1



Bm

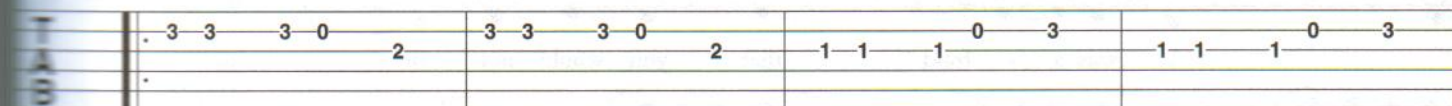
E

Elec. Gtr. 1
Elec. Gtr. 2

Cont. rhy. simile



f w/overdrive



Bm

E



Verse: N.C.

He seemed im - pressed by the way — you came — in, —

Gtr. 2

mf Gtr. 1 tacet

TAB

3	3	3	0	2	3	3	3	0	2	1	1	1	0	3	1	1	1	0	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

"Tell us — a sto - ry, — I know you're — not bor - ing." —

TAB

3	3	3	0	2	3	3	3	0	2	1	1	1	0	3	1	1	1	0	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bm E

I was a - fraid — that you would not in - sist,

Bass Gtr. enters

TAB

3	3	3	0	2	3	3	3	0	2	1	1	1	0	3	1	1	1	0	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bm E Gtr. 1 -

"You sound — so slee - py, — just take this — now leave me." — I said please.

TAB

3	3	3	0	2	3	3	3	0	2	1	1	1	0	3	1	1	1	0	3	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bm **E**
Cont. rhy. simile

don't slow me down if I'm go - ing too fast,

f

TAB

3 3 3 0 2 3 3 3 0 2 1 1 1 0 3 1 1 1 0 3

Bm **E**

you're in a strange part of our town.

TAB

3 3 3 0 2 3 3 3 0 2 1 1 1 0 3 1 1 1 0 3

Pre-chorus:

Bm* **F#m** **G** **A** **G** **A** **F#m** **Bm***

Gr. 1

mf Fig. 2

TAB

10-10 x 10-5 5 x 5 7 7 x 7 9 9 x 9 7 7 x 7 9 9 x 9 5 5 x 5 10-10 x x
9 9 x 9 4 4 x 4 5 5 x 5 7 7 x 7 5 5 x 5 7 7 x 7 4 4 x 4 9 9 x x

F#m **G** **A** **G** **A** **F#m** **Bm***

end Fig. 2

TAB

10-10 x 10-5 5 x 5 7 7 x 7 9 9 x 9 7 7 x 7 9 9 x 9 5 5 x 5 10-10 x x
9 9 x 9 4 4 x 4 5 5 x 5 7 7 x 7 5 5 x 5 7 7 x 7 4 4 x 4 9 9 x x

Chorus: Bm* F#m G A G A F#m Bm*

Yeah, the night's not ov - er, you're not try - ing hard e -

f w/ Fig. 2 (Elec. Gtr. 1) 2 times

TAB

F#m G A G A F#m Bm*

- nough. Our lives are chang - ing lanes, you ran me off the

TAB

F#m G A G A F#m Bm*

road. The wait is ov - er, I'm now tak - ing ov - er.

TAB

F#m G A G A *To Coda* F#m Bm*

You're no long - er laugh - ing, I'm not drown - ing fast e - nough.

Gtr. 1 cont. in slashes

TAB

Solo:

Bm

E

Cont. rhy. simile

Gtr. 1

Gtr. 2

*mf*T
A
B

Bm

E

T
A
B

Bm

E

T
A
B

Bm

E

T
A
B

Verse:

B⁵E⁵

Now ev - 'ry time — that I look at my - self,

Gtr. 1

mp w/P.M.T
A
B

AUTOMATIC STOP

17

Words and Music by Julian Casablancas

Intro: $\text{♩} = 100$

F# D#m A#m/F A#sus4/F G#m C# G#9/C B/F#

Elec. Gtr. 1

mf w/slight overdrive *Cont. rhy. simile throughout*

TAB

9 9	9 9	11-11	11-11	9 9	9 9	11-11	11-11
11-11	11-11	11-11	11-11	11-11	11-11	11-11	11-11
11-11	11-11	13-13	13-13	10-10	10-10	10-10	10-10

Verse: ♩ F# D#m A#m/F

Elec. Gtr. 2

mf w/clean tone

TAB

4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6	4 4 4 4 4 4 4 4
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F# D#m

you want-ed me.— } That's just a phase,— it's got to pass.—
he want-ed me.— }

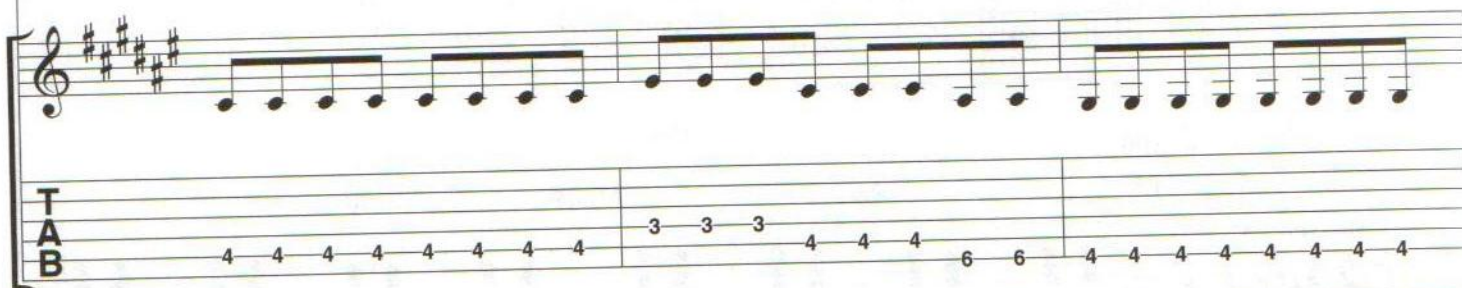
TAB

3 3 3 4 4 4 6 6	4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6
-----------------	-----------------	-----------------

1° only

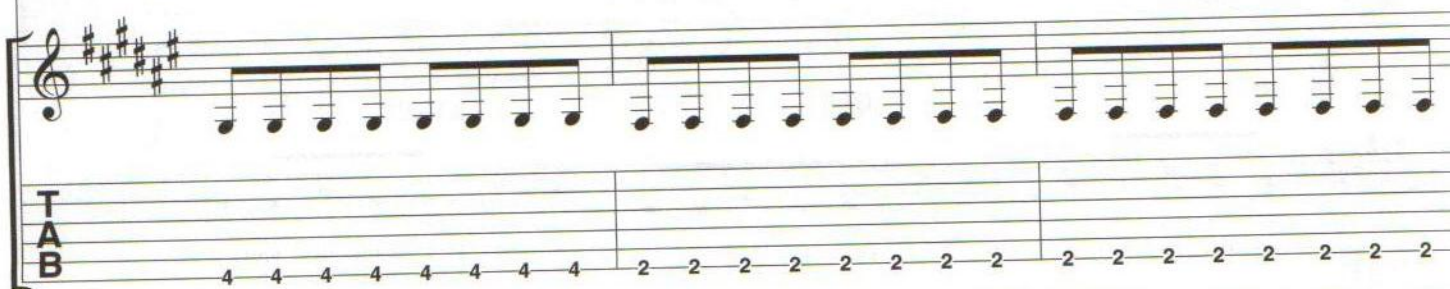
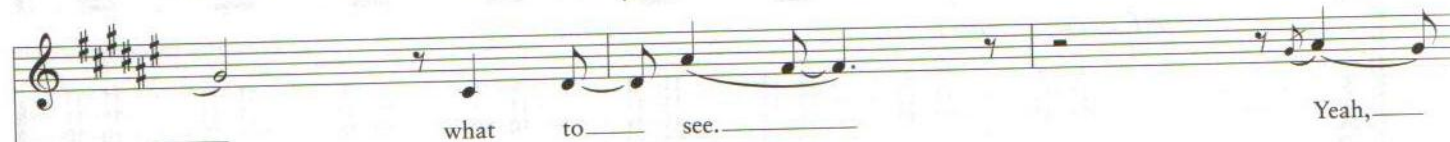
G#m

A#m/F



F#

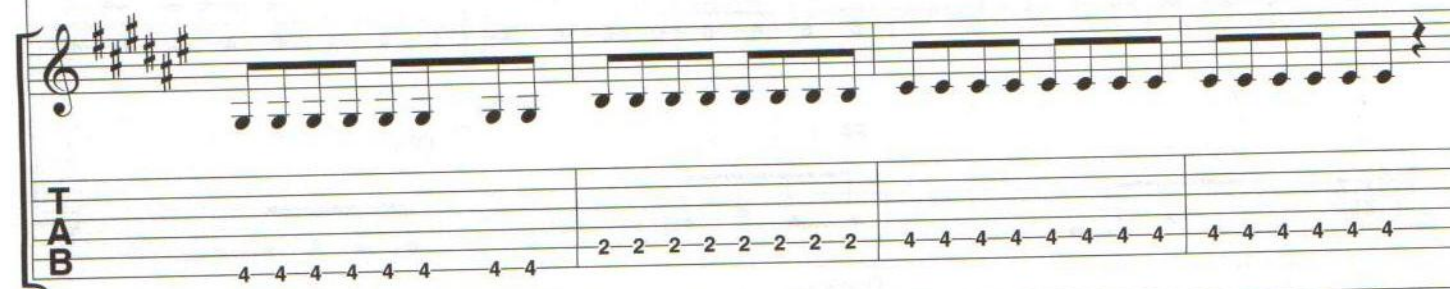
Yeah,—



G#m

C#

then I got a dif - f'rent view, it's you no.

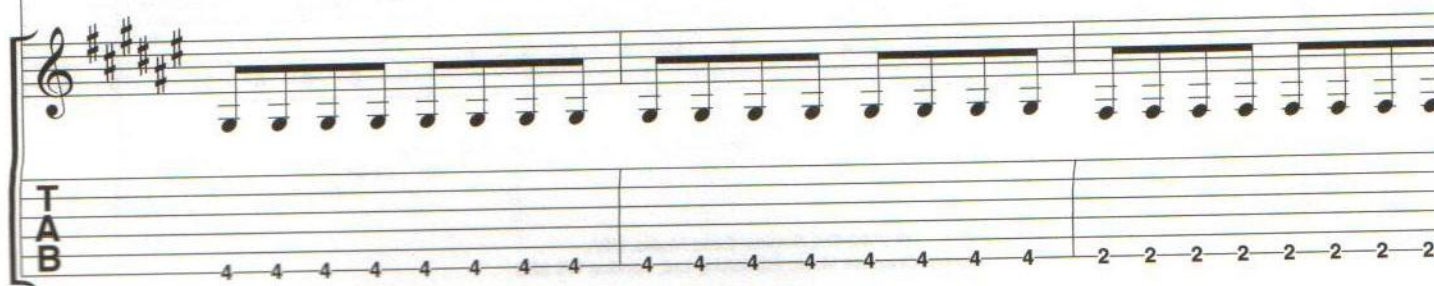


2° only

G#m

F#

Yeah, I know— you warned me but this is



too im - por - tant, ah now I got a dif - f'rent view, it's

C#

you. Why can't you

TAB

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Bridge: $\lceil 1^\circ \text{ only}$

F^\sharp $D^\sharp m$ $A^\sharp m/F$

*w/P.M.
w/slight overdrive*

TAB

4-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4	5-5-5-5-5-5-3-3-3-3-3-3-3-3-3-3	4-4-4-4-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3
---------------------------------	---------------------------------	---

TAB

3-3-3-3-3-3 5-5-5-5-5-5 3-3-3-3 4-4-4-4-4-4 4-4-4-4-4-4 4-4-4-4 5-5-5-5-5-5 3-3-3-3-3-3 4-4-4-4

[illegible]

Chorus:

F#

C#

D#m

Wait, I'm a gon - na give it a break.

TAB

11 11 11 11 11 11 9 10 9 10 9 7 8 7 8 8

G#9/C

I'm not your friend, I nev - er

TAB

7 8 7 8 7 8 10 13 10 11 13 10 10 10 10 13 10 11 13 10 10 13

B/F#

F#

was. I said wait,

TAB

13 9 11 9 13 9 11 9 13 9 13 9 11 9 13 9 11 11 11 11 11 11

C#

D#m

I'm a gon - na give it a break. I'm not your

TAB

9 10 9 10 9 7 8 7 8 7 7 8 7 8 8 8 8 10

E5 A5 F#5 B5

Fri - day nights - have been lone - ly, change your plans - and then phone me.
 Fri - day nights - have been lone - ly, take it slow - but don't warn me.

TAB

9 9 11 9 9 11 8 9 8 11 9 8

1° only

E5* C#5 B5 E5* C#5 B5

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

E5* C#5 B5 E5* C#5 B5

TAB

12 9 11 9 12 9 11 9 9 9 11 9

Gr. 1 (1°) E5 A5 F#5 B5
 Gr. 1 (2°) (E) (A) (F#m) (B)

We could go - and get for - ties, fuck go - in' - to that - par - ty. Oh
 We'd go out - and get for - ties, then we'd go - to some - par - ty. Oh

TAB

9 9 11 9 9 11 8 9 8 11 9 8

E⁵ (E) A⁵ (A) F^{#5} (F^{#m}) B⁵ (B)

real-ly, your folks— are a - way now? Al - right, let's go, — you con - vinced me.
 real-ly, your folks— are a - way now? Al - right, I'm— com - ing, — I'll be right there.

TAB

9 9 9 11 9 12 10 9 11 8 9 8 11 9 8

E^{5*} C^{#5} B⁵ E^{5*} C^{#5} B⁵

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

E^{5*} C^{#5} B⁵ E^{5*} C^{#5} B⁵ *To Coda* ⊕

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

Chorus: Am/C E/B

Twelve— fif - ty one— is the time— my voice found the

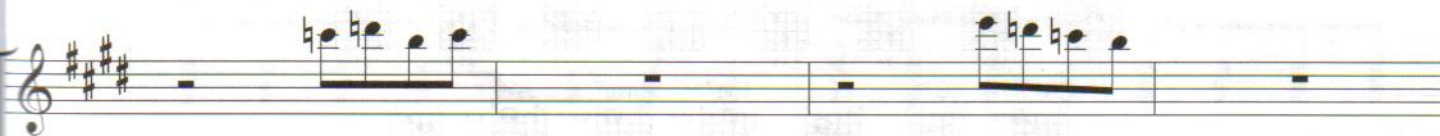
TAB

13 15 12 13 12 15 13 12

Am/C

E/B

words I sought. Is it this stage I want? The



TAB

13-15-12-13

12

15-13-12

Am/C

E/B

world is shut - ting out for us. Ah, we were



TAB

12

14-15-13

12

14-14-15

13

12

15-13-12

14

Am/C

E/B

D.%. al Coda

tense— for sure, but we— was con - fi - dent.



TAB

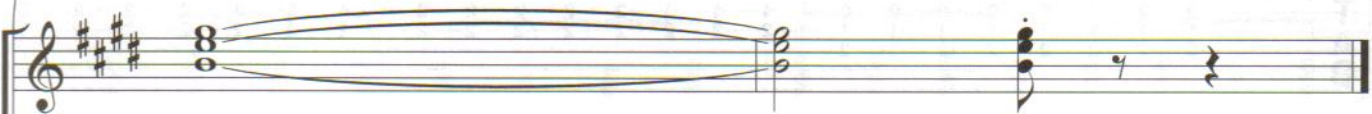
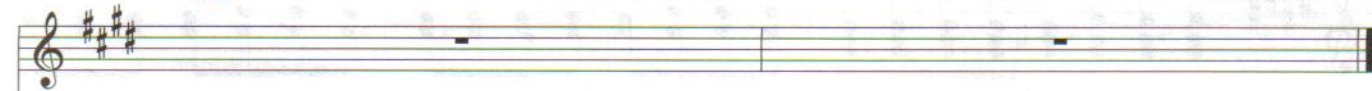
13-15-12-13

12

15-13-12

⊕ Coda

E/B



TAB

8

9

[illegible]

Gtr. 1 E*
 Cont. rhy. simile

Give me some time,— I just need a lit - tle time. Give me some time,— I just
 Give 'em some time,— they just need a lit - tle time. Give 'em some time,— they just

Elec. Gtr. 2
f w/overdrive

4	4	4	2	2	2	2	2	4	4	4	2	2	2	2	2	2	2	2	2	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
																			2	2	2	2	2	2

A**

need a lit - tle time.
need a lit - tle time.

Give me some time, — I just
Give 'em some time, — they just

need a lit - tle time.
need a lit - tle time.

TAB

2 2 2 0 0 0 0 0	4 4 4 2 2 2 2 2	4 4 4 2 2 2 2 2
1 1 1 1 1 1 1 1	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2		

[illegible]

Pre-chorus:

mf Gtr. 1 tacet

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chorus:

Chorus:

Gtr. 1

E* B7 E*

Cont. rhy. simile

3

You talk way too much, _____ you talk way too _____

Gtr. 2

f

TAB

4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4
5 5

A** F#m B7

much. It's on - ly the end,

TAB

5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 11 11 11 11 11 11 11 9
5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10

1. B7

F#m

it's on - ly the end. Hey.

TAB

9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10

Solo:

Asus#4

 A^*

Asus#4

 A^*

E6

 E^* 

8va.



mf

12-11 — 9 — 14-12 — 11 — 12-11 — 9 — 14-12-11 — 14 — 16-16-12-14 — 14 — 12-16-16-12-14

TAB

E6

 E^*

Asus#4

 A^*

Asus#4

 A^*  (g^{va}) 

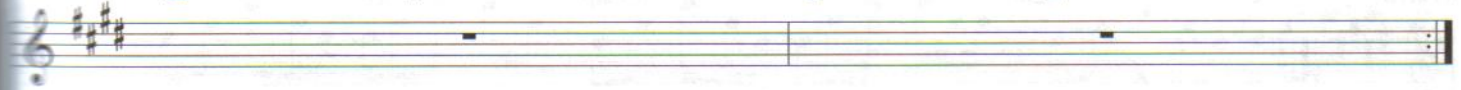
-16-16-12-14-14-12-16-16-12-14-12-11-9-14-12-11-12-11-9-14-12-11-

T
A
B

E6

E★

E6

 E^* 

(8va)



16-16-12-14-14-12-16-16-12-14-16-16-12-14-14-12-16-16-12-14

TAS

2. B7

E



end as you know it. "You're not sup - posed



11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 4 4 4 4 4 4 4 4 4 4 4 4
10 10 10 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]

TAB

B7 E* A**

to say that, you taught me too much."

TAB

F#m B7 F#m B7

Is this how it ends? Is this how it ends? Hey.

TAB

Outro: E Em7 Amaj7 A9

Gtrs. 1 & 2

TAB

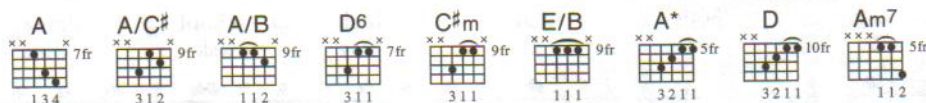
E Em7 Amaj7 A9 E**

TAB

BETWEEN LOVE & HATE

31

Words and Music by Julian Casablancas



♩ = 110

Verse:

Intro:

A



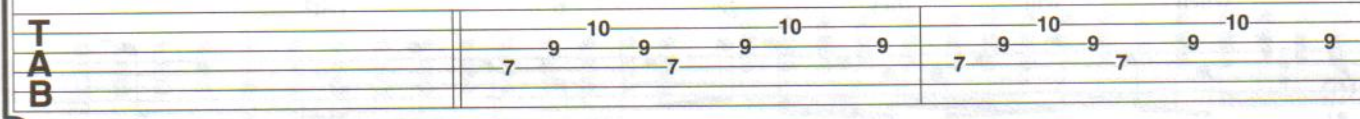
1. Watched her as she wiped her eyes,
2. She'd be in the kitchen,

2 bars Drums

Elec. Gtr. 1



mf w/overdrive

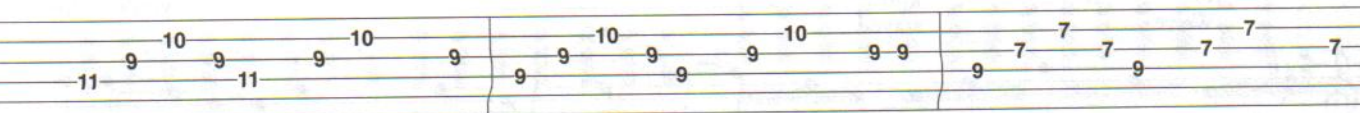


A/C#

A/B

D6

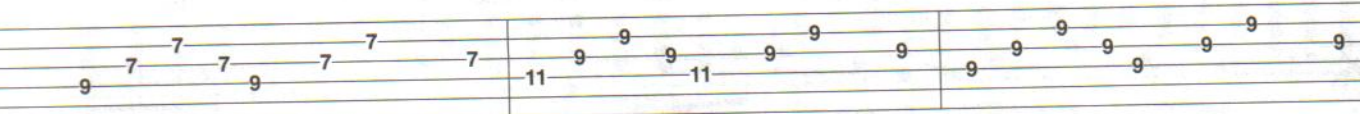
you don't make me sor - ry. — Now I — know, —
I would start the fi - re. — Those days are — gone, —



C#m

E/B

ah, that you ne - ver
but you know I — can't
lis - tened, lis - ten.
give — up, give — up.



Elec. Gtr. 2

A
5fr

⑤

Think - ing 'bout that high school dance,
P. S. if I may ask why,

w/overdrive

T
A
B

A/C#

4fr

⑤

worry - ing a - bout the get fi - nals.
when will they get ti - red?

A/B

2fr

⑤

T
A
B

D6

5fr

⑤

Yes I know you're feel - ing
We've stayed up

T
A
B

C#m

4fr

⑤

lone - ly, oh
all night

E/B

2fr

⑤

lo - one - ly, so lo - one - ly.
try - in', try - in'.

T
A
B

Cont. in slashes

Pre-chorus:

Gtr. 1

A*

D

Cont. rhy. simile

Gtr. 2

TAB

Ne-ver need-ed an - y - bo - dy,

I ne-ver need-ed an - y - bo - dy,

A*

D

I ne-ver need-ed an - y - bo - dy,

I ne-ver need-ed no - bo - dy.

TAB

A*

D

Don't wor-ry 'bout- it ho - ney.

I ne-ver need-ed an - y - bo - dy,

TAB

A*

D

I ne-ver need-ed an - y - bo - dy.

It won't change

TAB

Chorus: *(A)

(E)

now. Am I wrong,

w/ Fig. 1 (Elec. Gtr. 1) 2 times

TAB

5 5 5 2 2 2 5 5 4 4 4 4 4 4 4 4

*Chords implied by harmony

(Bm) (E) (A)

don't sing a long with me. I said I was

TAB

10 10 10 5 5 5 2 2 0 0 0 0 0 0 0 0 5 5 5 2 2 2 5 5

(E) (Bm) To Coda ⊕ (E)

fine, it's just the second time we lost the war.

TAB

4 4 4 4 4 4 4 4 10 10 10 5 5 5 2 2 4 4 4 2 2 2 0 0

Gtr. 1 cont. in slashes

Fig. 1

Gtr. 1

(A)

(E)

(Bm)

(E)

TAB

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 9 9 9 9

Soloist
 Gr. 1
 Gr. 2
 A*

The image shows a musical score for a guitar solo. The top staff is a standard musical notation with a treble clef and a key signature of one sharp (F#). It features a solo line with various musical notations including eighth notes, sixteenth notes, and slurs. The bottom staff is a guitar tablature (TAB) with six lines. It contains fret numbers (1-15) and specific fingering instructions (e.g., 5, 6, 7, 8, 9, 13, 14, 15) for the solo line. The solo line is marked with a double bar line and a repeat sign.

[illegible]

D.%. al Coda

Coda (E) Am7

lost the war.

Gtr. 2

w/ Fig. 2 (Elec. Gtr. 1)

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

Fig. 2

(E) Am7

Gtr. 1

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of eighth notes across four measures, followed by a whole note chord in the fifth measure. The bottom staff is a six-line staff labeled 'TAB' vertically on the left side. It contains fret numbers (7, 9, 7, 9, 7, 9, 7, 9, 8, 5, 5) positioned above the lines, corresponding to the notes in the top staff.

MEET ME IN THE BATHROOM

Words and Music by Julian Casablancas

♩ = 140

Intro: N.C.

1. When

end Fig. 1

Verse:

G

Elec. Gtr. 2

Cont. rhy. simile

(1.) they say pro - mi - ses, they mean
 2. Now she's star - ing wide eyed, can't

w/light overdrive

TAB

(1.) they
2. Now

say
she's

pro - mi - ses,
star - ing wide

they mean
eyed, can't

pro - mi - ses.—
close her eyes.

pro - mi - ses.
close her eyes.

TAB

Am7

They'd say
An y

T
A
BT
A
BT
A
BT
A
B

D7

Ooh, you see, my un -
Ah, you see my un -

- cle would say things would change when he's dead.
- cle would say things would change once he's dead.

Chorus: C

Am

“Meet me in the bath - room,” that’s what she said, I don’t

TAB 7 5 5 5 4 5 5 5 5 7 5 5 5

D7*

mind, it’s true. Hey!

TAB 4 5 5 5 5 7 5 5 5 4 5 5 5 5

1° only

Middle 8: G*

Gmaj7

Em

Gtrs. 1 & 2

mp

TAB 12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X
12 12 12 12 12 12 12 12 X 11 11 11 11 11 11 11 11 X 12 12 12 12 12 12 12 12 X
12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X 14 14 14 14 14 14 14 14 X
10 10 10 10 10 10 10 10 X 10 10 10 10 10 10 10 10 X 14 14 14 14 14 14 14 14 X
12 12 12 12 12 12 12 12 X

Gmaj7/D

G*

Gmaj7

TAB 12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X
11 11 11 11 11 11 11 11 X 12 12 12 12 12 12 12 12 X 11 11 11 11 11 11 11 11 X
12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X 12 12 12 12 12 12 12 12 X
10 10 10 10 10 10 10 10 X 10 10 10 10 10 10 10 10 X 10 10 10 10 10 10 10 10 X

[illegible][illegible]

Well, that was long a - go and

dar - ling— I don't mind.— { Yeah, we were just— two— friends in lust,
Yeah, they were just— two— fucks in lust,

C6 Cmaj7 C*

and ba - by, that just don't mean much. — Ah yeah, you

TAB

3	3	3	3	3	3	3	3	3	5	5	5	5	5	7	X	3	3	3	3	3	3	3	0
4	4	4	4	4	4	4	4	4	3/5	5	5	5	5	5	X	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3/5	5	5	5	5	5	X	5	5	5	5	5	5	5	5

G** G7

trained — me — not to love — af - ter you

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

C6 Cmaj7 C*

showed — me — what it was. —

TAB

3	5	5	5	5	5	5	7	X	3	3	3	3	3	3	3	3	3	3	3	3	0
3/5	5	5	5	5	5	5	5	X	5	5	5	5	5	5	5	5	5	5	5	5	5
3/5	5	5	5	5	5	5	5	X	5	5	5	5	5	5	5	5	5	5	5	5	5

Outro: G** Gmaj7 Em7 G**

mp

TAB

3	7	5	8	7
---	---	---	---	---

UNDER CONTROL

41

Words and Music by Julian Casablancas

Gtr. 1

C# 4fr 1444

D#m 6fr 1342

E#m7 8fr 1312

F# 9fr 1444

G# 4fr 3211

D#m9 6fr 1312

G#* 16fr 3211

F#* 3211

Gtr. 2

C# 9fr 211

D#m 11fr 111

E#m7 13fr 111

F# 14fr 211

G# 4fr 11

(G#) 4fr 13

D#m9 6fr 11

(D#m9) 6fr 14

G#* 4fr 14

♩ = 100

N.C.

Verse:

C#

D#m

C#

Elec. Gtr. 2

Cont. rhy. simile

3

1. I don't want to waste your time,

(2.) to change your mind,

(Verse 3 see block lyric)

I don't want

I don't want

Elec. Gtr. 1

mf w/light overdrive

TAB

6 6 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6

6 6 6 8 8 8 8 8 8 8 8 6 6 6 6 6 6

6 6 6 8 8 8 8 8 8 8 8 6 6 6 6 6 6

4 4 4 6 6 6 6 6 6 6 6 4 4 4 4 4 4

E#m7

F#

E#m7

F#

E#m7 D#m

C#

D#m

to waste your time.

to change the world.

I just want to say,

I just want to watch it go by,

TAB

9 9 9 11 11 11 11 11 9 11 9 7 7 7 7 7 6 6 6 7 7 7 7 7

8 8 8 11 11 11 11 11 8 11 8 8 8 8 8 6 6 6 8 8 8 8 8

10 10 10 11 11 11 11 11 10 11 10 8 8 8 8 8 6 6 6 8 8 8 8 8

8 8 8 9 9 9 9 9 8 9 8 6 6 6 6 6 4 4 4 6 6 6 6 6

C#

E#m7

F#

E#m7 F# E#m7 D#m

C#

D#m

I've got to say

I just want to watch it go by.

we worked hard dar-

We were young dar-

TAB

7 7 7 6 6 6 6 6 9 9 9 11 11 11 11 11 9 11 9 7 7 7 6 6 6 7 7 7 7 7

8 8 8 6 6 6 6 6 8 8 8 11 11 11 11 11 8 11 8 8 8 8 6 6 6 8 8 8 8

8 8 8 6 6 6 6 6 10 10 10 11 11 11 11 11 10 11 10 8 8 8 8 6 6 6 8 8 8 8

6 6 6 4 4 4 4 4 8 8 8 9 9 9 9 9 8 9 8 6 6 8 8 4 4 4 6 6 6 6 6

Solo: 2° only — $\text{F}^\#$ — $\text{C}^\#$ — $\text{F}^\#$ — $\text{C}^\#$

Gr. 1 *Cont. rhy. simile*

Gr. 2

TAB

8	6	(6)	13	11	9	9	6	9	11	11/13	9
8	6	(6)	13	11	10	11	6	11	11	11/13	10

Chorus:

Gtr. 2

G# (G#) D#m9 (D#m9) G# (G#)

Cont. rhy. simile

I don't want to do it your way, I don't want to do it

Gtr. 1

TAB

4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×
7	7	7	7	7	7	7	×
6	6	6	6	6	6	6	×
8	8	8	8	8	8	8	×
6	6	6	6	6	6	6	×
4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×

D[#]m⁹ (D[#]m⁹) G[#] (G[#]) D[#]m⁹ (D[#]m⁹)
 your way, I don't want to give it to you your way,
 I don't want to know. — I don't want

G[#] (G[#]) G[#]* D.%, al Coda
 3

⊕ Coda E[#]m⁷ D[#]m F[#] E[#]m⁷ D[#]m C[#]

Verse 3:
 I don't want to change your mind
 Don't want to waste your time
 I just want to know you're alright
 I've got to know you're alright.
 You are young, darling
 For now but not for long
 Under control.

THE WAY IT IS

Words and Music by Julian Casablancas



Intro: ♩ = 140

1 bar Drums

Elec. Gtrs. 1 & 2

f w/ heavy fuzz

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5

TAB

4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2

B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

Gtr. 1 cont. in slashes

TAB

4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2

Verse:

Gtr. 1 *E F#11 E F#11* Cont. rhy. simile

Gtr. 2 *She was still sleep - ing, the prob - lem will stay,*

mf *Gtr. 1 w/ light overdrive*
Gtr. 2 w/ heavy fuzz

TAB

9	8	9	7	5	4	5	4
9	8	9	9	6	4	6	4

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

one more day.

f w/ heavy fuzz

TAB

4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

S

E

F#11

E

Gtr. 1

Cont. rhy. simile

1. Said she's not sor - ry the wind blows her
 2. Wednes - day is ov - er, it's ov - er a -

Gtr. 2

mf Gtr. 1 w/light overdrive
 Gtr. 2 w/heavy fuzz

T
A
B

9 8 9 9 6 4

F#11

E

F#11

way. gain. Ac - ci - dents hap - pen, there's
 Said ci my good - byes to the

T
A
B

5 4 4 4/9 8 9 9 7

E

F#11

one planned to - day. Oh you see.
 life we won't spend to - geth - er.

T
A
B

5 4 4 5 4 4

Chorus:

B

F#6

B

I wish it was not true, but that's the way it is. It's not your fault,

T
A
B

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

B7sus4 B5

B7sus4

F#5 F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

TAB

4	2	4	4	2	X	11	11	9	11	11	9	11	11	9	11
4	2	4	4	2	X	11	11	9	11	11	9	11	11	9	11
2	2	2	2	2	X	9	9	9	9	9	9	9	9	9	9

TAB

13	13	13	13	11	11	9	9	4	4	4	4	4	4	4	4	8	8	8	8	6	6	4	4
----	----	----	----	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

F#7sus4

B5 B7sus4 B5

B7sus4 B5

TAB

11	9	11	11	9	11	11	9	11	11	9	11	11	9	11	4	4	2	4	4	2	4	4	2	4
11	9	11	11	9	11	11	9	11	11	9	11	11	9	11	4	4	2	4	4	2	4	4	2	4
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	2	2	2	2	2	2	2	2	2	2

TAB

8	8	8	8	8	8	8	11	14	14	14	14	13	13	11	11	9	9	9	9	9	9	9	9	9	11
---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	---	---	----

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4

TAB

4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	X
4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	X
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	X	

TAB

13	13	13	13	11	11	9	9	9	9	9	9	9	9	9	11	13	13	13	13	11	11	9	9
----	----	----	----	----	----	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	---	---

F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5

TAB

F#7sus4 F#5 F#7sus4 F#5 D.%. al Coda

TAB

⊕ Coda B F#6 Oh but

TAB

B F#6 B

that's not your prob - lem, that's not a

TAB

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

F#6 B

prob - - lem, that's not my

TAB

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

F#6 B F#6

prob - lem, that's not your prob -

TAB

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

E%

- lem.

TAB

3 3 3 3 3 3 3 x 4 4 4 4 4 4 4 4 4 4 4 4

THE END HAS NO END

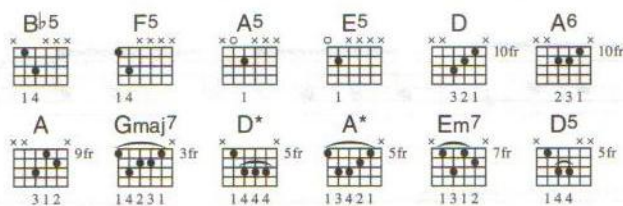
Words and Music by Julian Casablancas

To match recorded key
tune all Gtrs. down 1 semitone

⑥ = D# ③ = F#

⑤ = G# ② = A#

④ = C# ① = D#



♩ = 140

Intro:

Bb 5

F5

A5

E5

Elec. Gtr. 1

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse:

D

Elec. Gtr. 2

Cont. rhy. simile

One by— one, tick-ing time bombs_ won. It's not the se - crets of the go - vern-ment that's

Gtr. 1

w/light overdrive

Fig. 1

TAB

3 3 2 3 3 3 2 2 3 3 3 2 3

Fig. 1

A6

keep-ing you dumb.— Oh, it's the oth-er way a-round, wait, what's that— sound?—

end Fig. 1 Fig. 2 end Fig.

TAB

3 3 2 2 3 2 2 0 2 2 0 0 2

end Fig. 1 Fig. 2

end Fig. 2

A D

One by— one ba - by here they— come. He wants it ea - sy,— he

TAB

want it re - lax ed.— Said I can do a lot of things but I can't do that.—

TAB

A6

Two steps for-ward, then three steps— back,— al-right.

Gtrs. 1 & 2 tacet

TAB

§ N.C.

Won't you take a walk out - side?— Oh no.—

Gtr. 2

mf w/Fig. 1 (Elec. Gtr. 1) w/Fig. 2 (Elec. Gtr. 1)

TAB

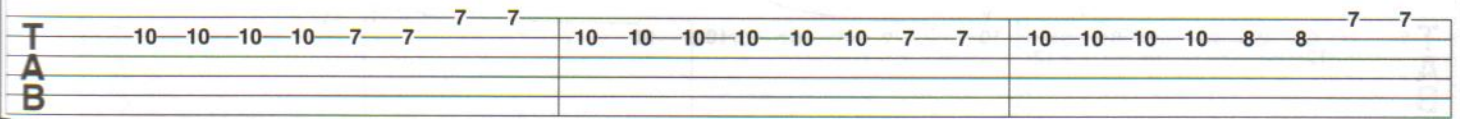
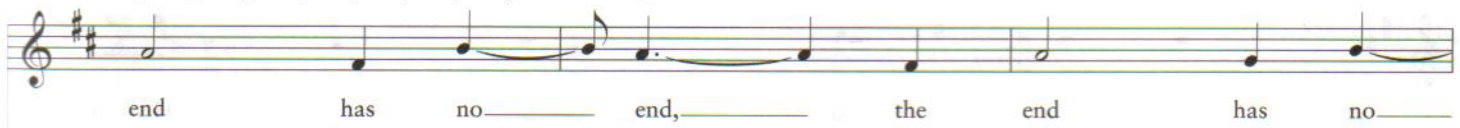
Chorus: Gmaj7

D*

A*

Gtr. 1

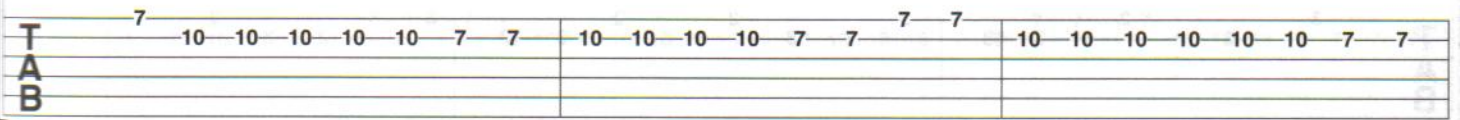
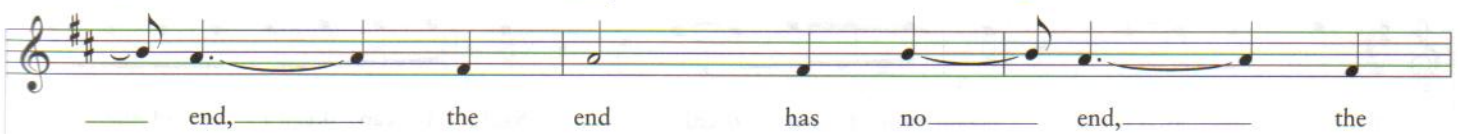
Cont. rhy. simile



Em7

Gmaj7

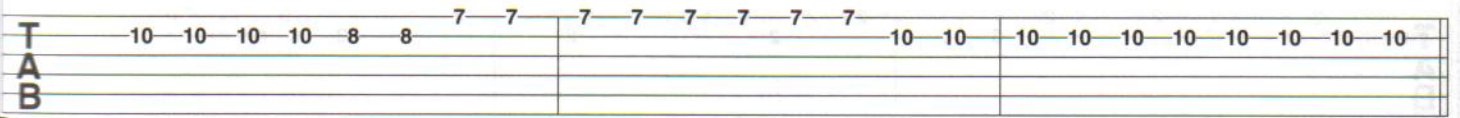
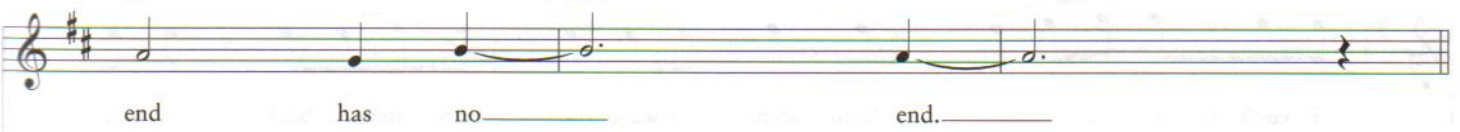
D*



A*

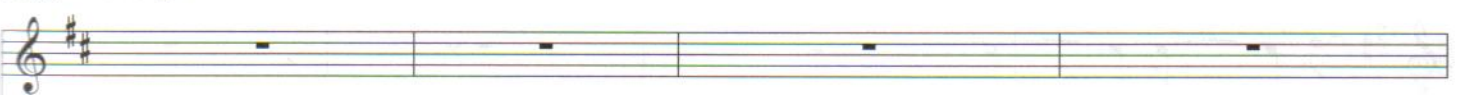
To Coda ⊕

Em7

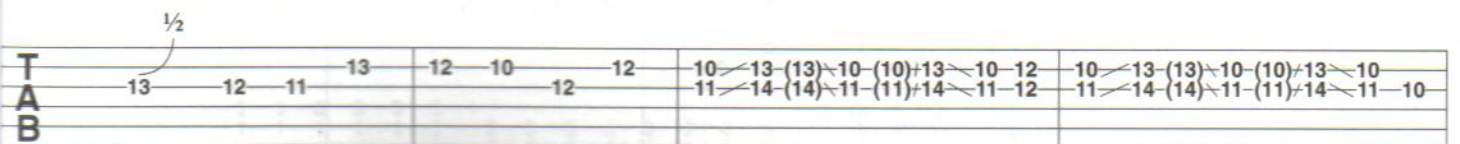


Solo:

D5



Gtr. 2



A*

He want it

Gtr. 1 w/out P.M.

TAB

Bridge: D*

ea - sy, he want it re - laxed. Said I can do a lot of things but

Gtr. 2

f w/light overdrive

TAB

A*

I can't do that. Two steps for-ward, then three steps back, it won't be

TAB

D.%, al Coda

ea - sy

Gtrs. 1 & 2 tacet

TAB

⊕ Coda

⊕ Coda

Em7 Gmaj7 D*

end, the end has no end, the

TAB

7 7 7 7 7 7 7 7 10 10 10 10 7 7 7 7 10 10 10 10 10 10 7 7

A* Em7 Gmaj7 D*

end has no end, the end has no end, the

TAB 10-10-10-10-8-8 7-7 7 10-10-10-10-10-7-7 10-10-10-10-7-7 7-7 7 10-10-10-7-7-7-7

A* Em7

end has no end.

TAB

10-10-10-10-8-8 7-7 7-7-7-7-7-7-7 7-7-7-7-7-7-7 7-7-7-7 10-10-10-10

B \flat 5 F5 A5 E5

Gtr. 1

w/light overdrive

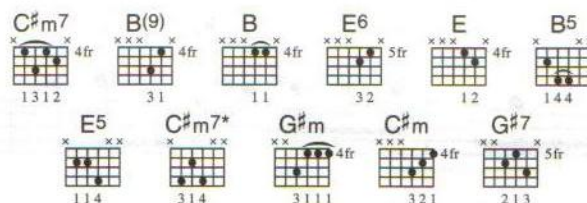
TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 1 1 0

I CAN'T WIN

Words and Music by Julian Casablancas



♩ = 200

Intro:

Elec. Gtrs. 1 & 2

C#m7

mf w/light overdrive

B(9) B

TAB: 5 4 6 4

B(9) B E6 E E6 E Play 3 times

3^o Gtr. 1 cont. in slashes

TAB: 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse:

Gtr. 1

B5

Cont. rhy. simile

Gtr. 2

1. There was you up on the moun - tain, all a - lone and all sur - round - ed.

2. Things in bars that peo - ple do — when no - one wants to talk to you. —

Gtr. 1 w/light overdrive
Gtr. 2 w/clean tone

TAB: 4 4 4 4 2 2 2 1 1 1 1 4 4 4 4 2 2 2 1 1 1 1

E5 C#m7*

Walk - ing on the ground you're break - ing, laugh - ing at the life you're wast - ing.
Fail - ing can be quite a breeze, — he told me that these girls were ea - sy.

TAB: 2 2 2 2 1 1 1 4 4 4 4 2 2 2 2 1 1 1 4 4 4 4

B5

One - two tries won't do it, you do it all your life and you nev-er get through it.
Happy that you said you'd mount me, felt un-luck-y when you found me.

TAB

4	4	4	4	2	2	2	1	1	1	1	4	4	4	4	2	2	2	1	1	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E5

C#m7*

(Gtr. 1)

Ev - 'ry - thing they had to say— had been e - rased— in just— one day.—
Some nights come up emp - ty hand - ed, yes, I'll take it.

TAB

2	2	2	2	1	1	1	4	4	4	4	2	2	2	2	1	1	1	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus:

B(9)

B

B(9)

B

E6

E

E6

E

Good try, we don't like it.
Wait now by the side - walk.

Gtrs. 1 & 2

f w/light overdrive

TAB

4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4

B(9)

B

B(9)

B

E6

E

E6

E

Good try, we won't take that shit. I
Hold on, yes, I'll be right back.

Gtr. 2 cont. in slashes

TAB

4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4

Gtr. 2 N.C. 4fr 3fr

Gtr. 1 *mf* Gtr. 1 w/overdrive Gtr. 2 w/clean tone

can't

win.

Gtr. 1 cont. in slashes

TAB

Solo:

Gtr. 1 G#m 6fr

Gtr. 2 Gtrs. 1 & 2 w/overdrive

TAB

C#m 6fr

8pa

[illegible]

B(9) B B(9) B E6 E E6 E

Yeah,

TAB

4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5
6 6 4 4 4 6 6 4 4 6 6 4 4 4 6 6 4 4

Chorus: B(9) B B(9) B E6 E E6 E

I _____ wait for some - thing. _____

f

TAB

4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	4	4	6	6	4	4	4	6	6	4

B(9) B B(9) B E6 E E6 E

Cool it, we won't take that shit.

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

B(9) B B(9) B E6 E E6 E

Good try, we don't like it. Hold

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

B(9) B B(9) B E6 E E6 E

on, yes, I'll be right back.

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

Outro: G#7

TAB

7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6



WHAT EVER HAPPENED? REPTILIA AUTOMATIC STOP 12:51
YOU TALK WAY TOO MUCH BETWEEN LOVE & HATE MEET ME IN THE BATHROOM
UNDER CONTROL THE WAY IT IS THE END HAS NO END I CAN'T WIN



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